LIPPINCOTT & MARGULIES INC.

DESIGN SENSE®

A MARKETING PUBLICATION

NO. 35

Group W dramatically answers its communications challenge.

Good taste: relevant to era, irrelevant to true creativity.

Humor can delight and charm, but will it really sell products?

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A major corporation in the broadcasting industry, Group W, seeks to express its identity and to advance the "group concept."

BOUNDARIES OF GOOD TASTE.....PAGE 6
Good taste is vital to the grace and order of society, but its aging into snobbery and dogma can kill true creativity.

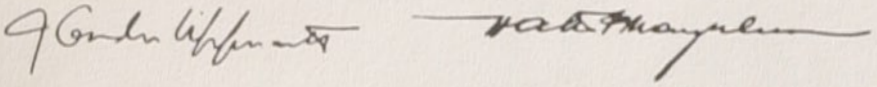
HUMOR IN MARKETING.....PAGE 10
Humor is memorable and gives us delight. But it's a touchy concept for marketing unless used with inspiration. After all, few products are funny.

Enormous sums of money are spent annually by industry in communicating convincingly its sales messages to the public. That's one side of the story. The other side, and just as staggering to the imagination, is the aspect of millions of people being bombarded day in and day out by the deafening—even hysterical—clamor of industry's communications.

And the toll is ever-rising. Not just the burgeoning costs to industry for its advertising, public relations, promotion and merchandising campaigns and so on—but the other kind of toll that is being taken on the consumer's nerves, his attention, his respect for industry.

Clearly something has to be done. Communications have got to be made more meaningful, more precise, more acceptable. Three articles in this issue of *Design Sense* deal with this subject. It is only a beginning, but marketing men have got to face up to this task of obtaining better and more effective communications.

The Westinghouse Broadcasting Company, now known as Group W, saw this problem and set out to do something about it. This issue contains that case history. Another article, "The Boundaries of Good Taste," takes the side of true creativity, as opposed to fearful reliance upon "taste standards." And "Humor in Marketing," as much as we favor it, has the main point that good humor can be a very fine communicator—up to a point!



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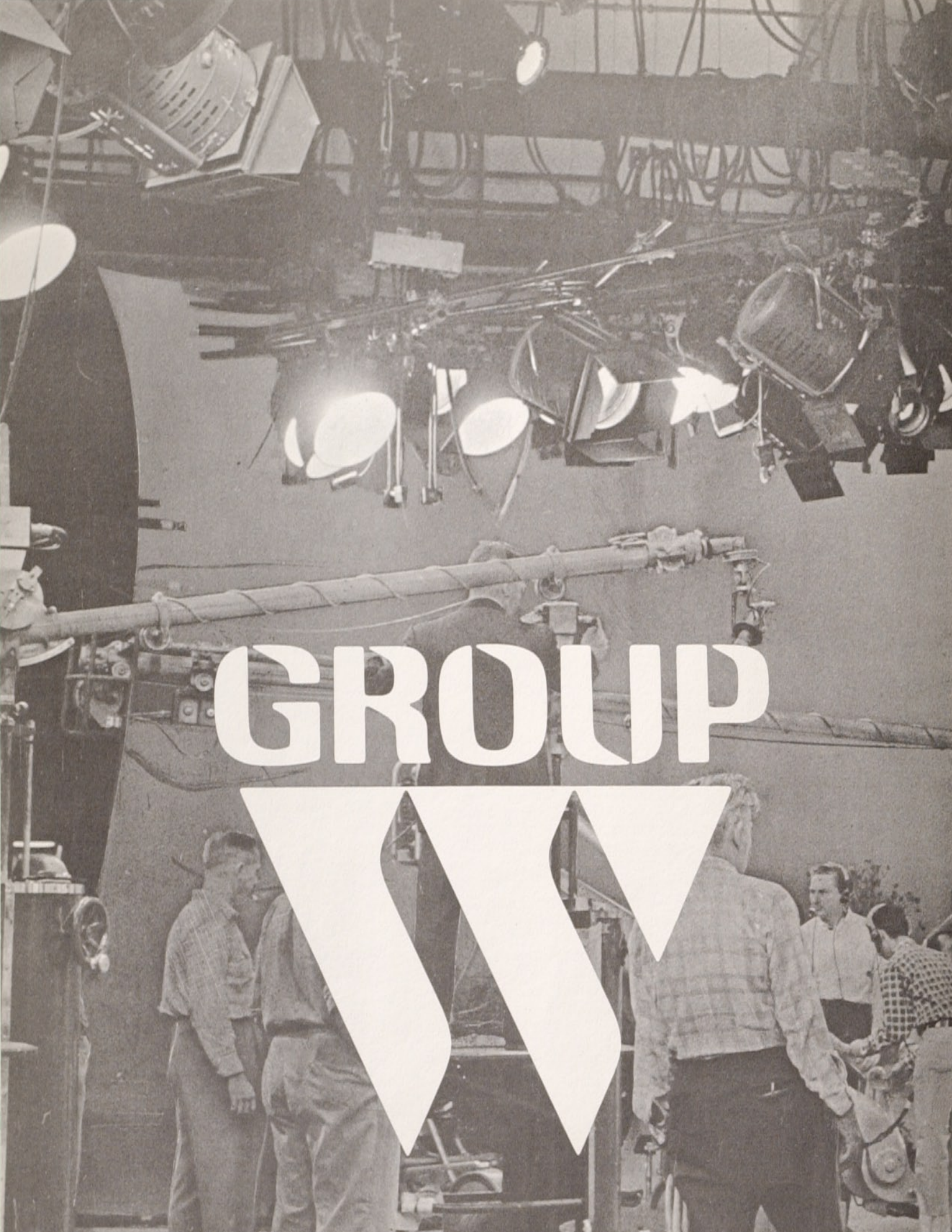

GROUP
W

Donald H. McGannon, President, Group W

COMMUNICATIONS SNARLS IN THE COMMUNICATIONS INDUSTRY

"These resources represent an opportunity as well as a responsibility to serve our communities in a way neither individual stations nor networks are capable of doing."

As a leader in radio and television broadcasting, the Westinghouse Broadcasting Company (a leader in *station group* broadcasting) faced an unusual and complex communications problem. The company found that although it had started the broadcasting industry with the establishment of KDKA in Pittsburgh in 1920, few people really knew what the Westinghouse Broadcasting Company was.

In 1961 the company conducted a survey among advertisers and advertising agencies. It received a rude shock. Only one-third of the executives polled knew exactly what a *station group* is and does. Many respondents considered Westinghouse Broadcasting Company as a fourth network.

In reality, the Westinghouse Broadcasting Company (a wholly-owned subsidiary of the Westinghouse Electric Corporation) is a *group* of five television and six radio stations: KDKA and KDKA-TV, Pittsburgh; WBZ and WBZ-TV, Boston; WJZ-TV, Baltimore; KYW and KYW-TV, Cleveland; KPIX, San Francisco; WIND, Chicago; WOWO, Fort Wayne; and WINS, New York.

GROUP W CAPITALIZES ON ITS UNIQUENESS TO EXPRESS IDENTITY

Now, there are three types of corporate entities in the broadcasting industry. They are: 1. Independent Stations, 2. Networks, 3. Station Groups.

Of these, the station groups had been slow to achieve understanding and recognition. Here are some reasons why: First, the stations owned by a group operation are locally managed and operated. These stations are also usually network-affiliated, carrying programs of a network in the same way that an individually-owned or even a network-owned station might.

And, as if this does not make the situation unique enough, group-originated programs, unlike network shows, are not telecast simultaneously on all stations, since group stations are not interconnected via a network coaxial cable.

But it is for precisely these reasons, as Westinghouse Broadcasting so forcefully made clear through its own performance, that group operation can be *rewardingly* unique. President Donald H. McGannon says: "We are eleven stations with a common philosophy about broadcasting. We have creative manpower, management and financial resources greater than the individual station. And we have local operating flexibility no network can match. These resources represent an opportunity as well as a responsibility to serve our communities in a way neither individual stations nor networks are capable of doing."

MANY EXAMPLES OF LEADERSHIP SHOWN BY BROADCASTING COMPANY

Time and time again the company had demonstrated its creative leadership in programming activities.

Implementation of Group W's program to express its unique identity and the concept of group broadcasting requires orderly and creative attention to every aspect of its communications. Shown here are examples of this implementation—in advertising, promotion, signage, letterheads, all literature.

The latest "first" of the company, for example, was the simultaneous Broadway and television opening of "The Advocate." This drama of the Sacco and Vanzetti case, an experience which has stirred the conscience of the nation for generations, opened in mid-October at the ANTA Theater in New York. At the same time – and for the first time in theater history – the drama was shown by video-tape over the five Westinghouse Broadcasting television stations—WJZ-TV in Baltimore; WBZ-TV in Boston; KYW-TV in Cleveland; KDKA-TV in Pittsburgh; and KPIX in San Francisco.

The nation's press has hailed the simultaneous Broadway-TV opening as an act of considerable cultural boldness. Several million people in the five metropolitan areas were treated to a Broadway opening of cultural significance and merit. The enterprising broadcasting company invested $60,000 of the show's $100,000 cost, an act demonstrating conviction and courage.

But this undertaking is only one in a long list of programs, activities and special community services that Westinghouse Broadcasting has been sponsoring over the years. "The Steve Allen Show" and "The Children's Specials" on television; "America Sings" and "Africa: Peace Corps Plus One" on radio; and the establishment of the Westinghouse Broadcasting Company's news bureaus in Washington and Europe are more examples of group projects which augment local and network schedules. They also represent new sources of programming for the entire industry.

CORPORATE IDENTITY GOALS ARE CLOSELY RELATED TO THE GROUP CONCEPT

It had become evident that there was a fundamental need to establish firmly the idea of group operation as a vital third force in the industry and that a major effort was in order to clarify in the minds of the various publics with which the company dealt, its real character as a group operation. This was seen as a communications problem requiring a new *visual strategy* which would af-

fect all graphic communications elements.

Therefore, in the spring of 1962, Westinghouse asked Lippincott & Margulies, as a firm of industrial designers and marketing consultants, to undertake a two-fold job:

1. To evaluate the company's then-current corporate identity practices.

2. To recommend and create those changes in design and communication practices which were needed to:

- Increase the effectiveness of corporate communications.
- Make the company's publics more aware of Westinghouse Broadcasting as innovators and leaders.
- Relate forcefully and dramatically the relationship of all the stations to the group.

The corporate identity system to be developed would have to allow maximum flexibility, so that it could be used by each station in terms of its own individual identification needs, as well as by the corporation.

"It is our objective to establish the group in its rightful place as a third and major force in broadcasting – neither a network nor just an aggregation of individual stations, but a new and significant broadcasting entity in its own right," says Mr. McGannon.

RESEARCH PROGRAM CULMINATES IN NAME RECOMMENDATION

The assignment was a challenging one for Lippincott & Margulies. The industrial design and marketing consulting firm was charged, in effect, with the job of developing a new communications system for a firm that is itself a recognized leader in the field of communications.

It was in the spring of last year that Lippincott & Margulies launched its intensive study for Westinghouse Broadcasting. Specifically, it included analysis of the communicative methods used by each station in corporate and station advertising and promotional efforts; in on-air (radio) and on-screen (TV) station identification practices; in all other areas of expression – stationery, signage, brochures, and company and station literature of all kinds.

Out of this study came Lippincott & Margulies' key recommendation – a recommendation that, to a company that had been in the business for over four decades, must have seemed like a blockbuster. It was that Westinghouse Broadcasting Company should change its name.

CRITERIA FOR NEW NAME MUST BE CLEARLY SET FORTH, UNDERSTOOD

Lippincott & Margulies contended that the past dominant use of the Westinghouse name, although of tremendous prestige value, tended for obvious reasons to be confusing and did not express the concept of group broadcasting – a concept important to the company's progress.

Through research, a comprehensive list of new communicative names was drawn up and tested.

The name-change criteria were as follows:

1. The new name should spur the development of the "group concept" in the entire broadcasting industry.

2. It should forcefully express the dynamism, uniqueness and creative leadership of the Westinghouse stations, as well as the corporation's management.

3. It should be swiftly and impressively identifiable at all times and when used with other design elements in all kinds of communications.

4. It should be adaptable to flexible use, such as in the various stations' own promotional uses in all kinds of media.

5. It should retain the feeling and prestige of the Westinghouse name, while serving as a graphic and communicative bridge between the new identifier and the legal corporate name (which remains unchanged).

The expression that fitted all the criteria best and most incisively communicated the entire concept was the name–beautiful for its simplicity–*Group W.*

Lippincott & Margulies' design team then went to work to develop a letter design of impact, clarity and uniqueness. The key, of course, was the letter W, which was designed as basically a Roman-style "W" with the thin stroke deleted and the stylized serifs at the top joined to form an uninterrupted base for the word "Group."

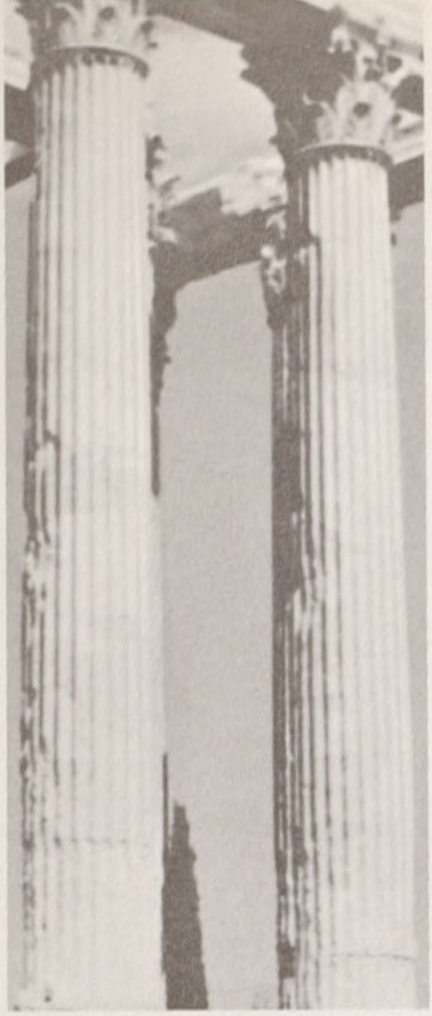
The development of the full alphabet following the "W" design motif was a real challenge for the Lippincott & Margulies designers. The letters all had to relate to the basic "W"; they had to carry the excitement of "show business"; they had to be distinctively different, yet acceptable to a variety of different publics; they had to be adaptable to a variety of media situations, including the special visual problems that come up when the letters are projected via television.

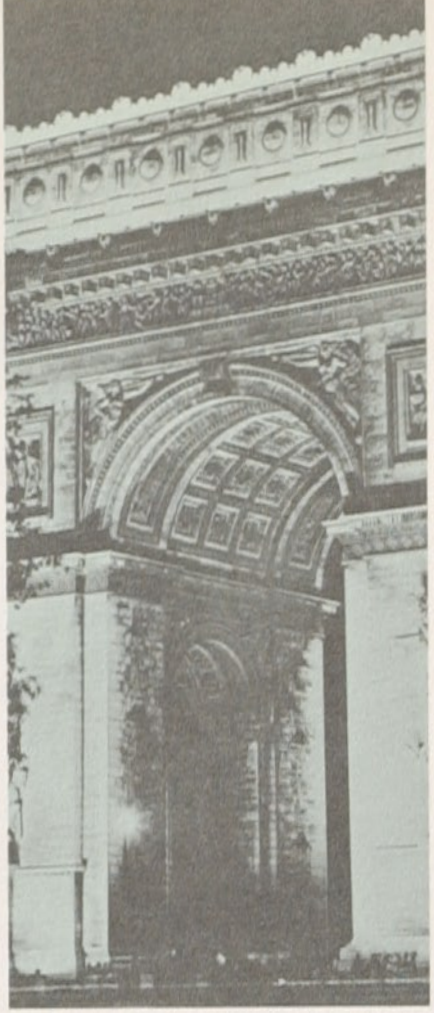
GROUP W IMPLEMENTATION RECEIVES FULL BACKING OF TOP MANAGEMENT

The next step was implementation of the program by the group. A graphics program is obviously a major undertaking for any corporation, since it involves a thorough overhauling of so many visual elements. At Group W the implementation program has, of course, the full backing of top management, which follows its course closely. In charge of the project for the corporation is Herman W. Land, Director of Creative Services.

Since there are eleven stations as well as the headquarters' operation involved, the implementation program is complex indeed. Because much of the day-to-day communications with their various publics is visual to begin with, the size and complexity of the program are considerable. However, because of the high level of graphic competence which Lippincott & Margulies discovered to exist within the station group, the implementation program has moved along with extraordinary swiftness. So successfully, indeed, that progress in establishing the Group W idea is about a year ahead of the schedule recommendations of Lippincott & Margulies.

In summing up, President McGannon states: "It is our feeling that the communicative designation–Group W – dramatically expresses that the Westinghouse Broadcasting Company is a group of radio and television stations. It is to emphasize the unique values of the broadcasting group, as well as to clear up any confusion about who and what we are, that we have decided to be known as Group W."





The subject of taste has always been a fascinating one. Americans have often been told that they, as a people, have very little of it. The critics have pointed to the monotony of our housing developments, the trash-strewn highways lined with absurd billboards, the dull sameness of American cities.

We are not interested now in either supporting or taking issue with our critics. Obviously, there is much truth in their attacks, which is a healthy thing to own up to. However, we could hardly credit all of our derogators with a broad and unprejudiced view.

"TASTELESS TEMPLES" OF BYGONE ERA NOW BEING BREATHLESSLY SOUGHT

Precisely, what is good taste? Obviously, tastes change from one time to another. For instance, in the 1850's the popular Greek Revival houses were excoriated by avant-garde architects as "tasteless temples." Today, these same Greek Revival houses are being breathlessly sought by certain of our current tastemakers who praise their "serene and harmonious decor."

Forty years ago, everything that smacked of the ornate was under attack. Art Nouveau, the roccocco style of design, best articulated in this country by Louis Tiffany, was singled out for particular venom. Modernism, the vogue of the "severe and the clean," as Louis Mumford expressed it, was on its way in.

And what now? This same Art Nouveau is bobbing back again. Happy is the home-owner who can display his original Tiffany lamp, rounded dome, Fabrile glass and all. Ornamentation is creeping back, seen both in the recent renewed interest in oriental art, Victorian gadgetry, period furniture, and in another field, the revival of Renaissance baroque music.

Strange, isn't it, how tastes change; or seem to change?

INCREASED SECURITY CAN LEAD TO BROADER EXPERIMENTATION

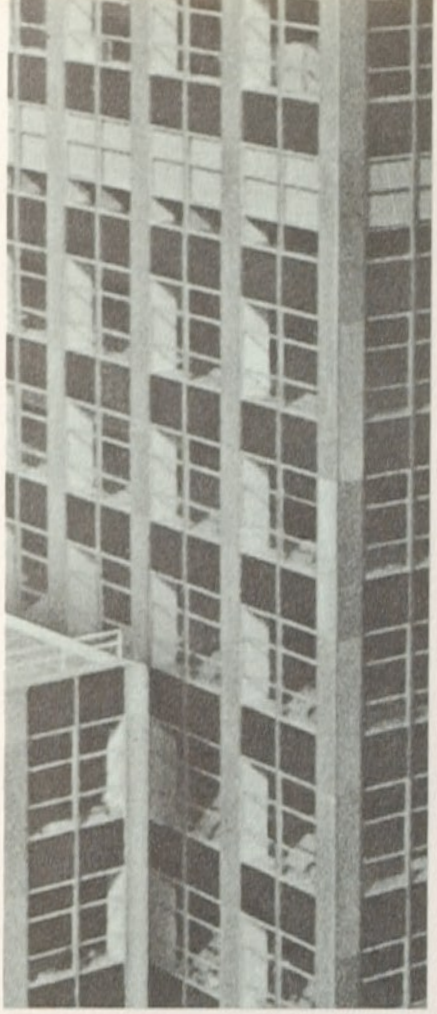
Few people would probably agree, in detail, on what constitutes good taste today. Product designers at Lippincott & Margulies, whose work has ranged from typewriters to writing pens, from atomic submarines to washing machines, from computers to vacuum cleaners, as well as extensive work done in fields of both light and heavy industrial machinery, have seen many taste trends change and evolve over the years.

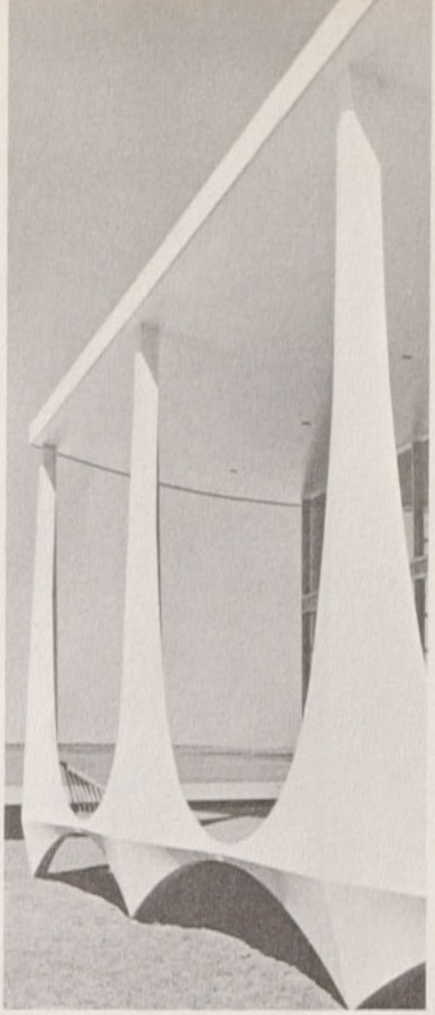
They make a strong point of the relationship that standards of taste bear to the conditions of life prevailing at any particular time. "There is a definitely perceivable relation between increased security in life and a broader experimentation with style. This makes for standards of taste at once varied and rich — and always difficult to foresee," says one Lippincott & Margulies designer.

WHEN STANDARDS OF TASTE GROW DOGMATIC, INSPIRATION FLEES

One theory of taste we've heard about goes something like this. Taste can be taken to refer to those preferred sensations sought by a person, class or society at any particular time and for any particular set of reasons. There is nothing absolute about it. Taste standards are relevant to the era. Triumphal arches were very popular in the Roman Empire. Naturally. Military glory was a way of life.

These sensory preferences are de-





veloped in human beings as they grow. But—and here's the interesting part of the theory—a certain element enters the picture later on—the element of formalization. Rigidity sets in. Just at the moment the taste standards of an era reach their most clear and inspired expression, then exists the greatest danger. For it is here that imitation, mere repetition and the cliche statement often take over. Taste becomes doctrinaire. Snobbism appears and inspiration flees.

CREATIVE LEADERSHIP FORMS NEW PATTERNS

Taste—take it as you like it, good or bad taste—usually outlives its era. New dynamisms ferment in an era, but the ritualistic worship of a taste now grown cold and embarrassing still lingers on. It will linger on until someone of strength and genius finally breaks the pattern with a creative leadership that is deeply reflective of and interpretive to the times. And then new standards, new patterns and forms, new vocabularies, new rhythms and colors, capture the imagination.

The psychologists, some of them anyway, give a predictably neat definition of taste. They point out that as people mature, they learn to control crude impulses; and that a pleasure (of social approval) is derived from the use of control and discrimination. Good taste, they seem to say, eventually has to do with the civilized control of impulses, as well as preference for esthetic forms that symbolically communicate control. (Or good taste. There we are again.) Bad taste, on the other hand, becomes the vulgar expression of animal impulses, and the preference for those forms (one can hardly call them esthetic, can one?) expressive of unrestrained impulsiveness.

Be that as it may, we can definitely proclaim that we stand for *our* good taste, be it impulsive or controlled, old-fashioned or modern. What we would most seriously abhor is the deification of good taste — no matter whose or what.

And too, this. Art and good taste often conflict. In fact, we suspect somehow that they are more often in conflict than not. Whatever the standards and definitions of good taste may be, at any time, no artist ever created a masterpiece by paying obeisance to the taste of his time or of any time.

Did Picasso limit his expression to the narrow boundaries of good taste — anyone's — when he created Guernica? How are the tortured images of destruction and despair pictured in this great mural to be judged? What are we going to say about the bloody animal carcasses of Chagall? Are not there many passages in Dickens, Dostoyevsky, and Mark Twain, not to mention Shakespeare, that (really now) are in positively Bad Taste?

TASTE: A TIDY OLD MAID
ART: A BAWDY COURTESAN

We would conclude that, after a while, the good taste of a time can become rather a tidy old maid. If you dine at her table exclusively, your meals will be nicely prepared and graciously served. But, somehow, you may end up a hungry man. Art is a bawdy courtesan, a bad housekeeper and an unpredictable cook. She will serve you meals notable for their robust variety rather than their refined cuisine. Occasionally she may offend your sensibilities, but your appetite — for life — will be satisfied.

HUMOR IN MARKETING

Humor, so we are told, is a form of aggression; an aggression that involves, usually, elements of surprise, contradiction, the unexpected.

Where marketing men are concerned, though, the chief significance of humor is in its role as a specialized form of communication. Obviously, it is an approach that can be used in any form of communication, but there seems to be a basic rule at work in the world of marketing that might be stated as the following axiom: *Humor is used less frequently as the communication gets closer to the product itself.*

In other words, the consumer may very well accept a humorous beer commercial, but he is unlikely to find a beer can with a humorous package design.

What is the reason for keeping humor off packaging? Is it that manufacturers are humorless peo-

ple who staunchly believe that "the product is nothing to joke about"? Or, is there some sound marketing reasoning that governs the uses of humor about salable products and services?

HUMOR CAN STIMULATE AWARENESS, DELIGHT BUT NOT ALWAYS CONVICTION

In order to develop some helpful guidelines for diverse uses of humor in various areas of marketing, Lippincott & Margulies has conducted a study of current uses of humor and drawn some conclusions about its effectiveness.

First, humor has specific but limited uses in communications. It can stimulate awareness, recognition and notoriety. But it does not necessarily carry either conviction or persuasion. In brief, it can attract attention, but it can't sell.

Today, with the enormous competition for the consumer's attention, it is important for the marketer to be able to find and effectively use a good attention-getting device. After all, what good is the most persuasive message, if no one is watching it or listening to it? Furthermore, awareness often brings memorability along with it as a by-product, and, as any adman knows, that is certainly an important goal to achieve with any selling message.

But the question remains, "What is it that the consumer will remember about the message *at the point-of-sale?* Will it be merely a pleasant memory of a cartoon character, such as Harry and Bert Piel, with a resultant warm glow toward the producers of Piel's beer? And would that good feeling be sufficient to motivate the consumer to take that beer off the shelf rather than any of its dozens of competitors? Lippincott & Margulies feels that the answer is "No".

SOUND SALESMANSHIP MUST FOLLOW ANY APPROACH —EVEN FUNNIEST

In order to motivate the consumer to buy, the humorous message or part of it that is remembered at the point-of-sale must carry a convincing "reason-why" for buying said product or service as contrasted with any other.

This, of course, seems to be a lesson that Piel's, with its delightfully entertaining commercials, has learned as well. Originally, it would appear, these commercials had lacked taste appeal. There was neither identification, nor conviction, nor taste appeal when Bert Piel put a cartoon glass in his cartoon mouth and took a cartoon swig of his beer. This problem was overcome by live-action cut-ins which show the real product, bubbling and foaming in a real chilled glass, as the glass moves toward what the viewer can actually picture as his own mouth.

Thus, humor in commercials is effective if it is used to get attention and maintain a rapport with the consumer. But unless it is followed by sound salesmanship, the humor is wasted from the marketer's viewpoint.

CONSUMERS NEED SERIOUS REASON FOR MAKING PURCHASES

A bread campaign, on television over a year ago, concentrated on use of humor ("X Bread is baked to music . . ."), and research did show that awareness of the brand skyrocketed through the TV campaign. But research also showed that people had no idea why they knew the brand, nor did their attitude toward the product change to any extent. It was only at this point, when the firm followed up with a hard-sell campaign, that the attention-getting humor preamble began to pay off.

In brief, the consumer usually requires a serious reason in order to make a buying choice.

There's an inverse relationship between humor and the price of a product. Or, if you will, money is nothing to joke about. As a matter of fact, humor does apply better to certain children's products, novelty items and low-cost products than to a big-ticket item such as a house or refrigerator, for example.

But, like all good marketing rules, this one also has its outstanding exceptions. A car is certainly a big-ticket item, yet on certain occasions a sophisticated brand of humor has been used with great success.

This is not the humor of slapstick or the broad absurd. It is humor that underscores some carefully thought-out sales points related intrinsically to the product and to consumer reasons-why it should be bought.

By the same token, humor on packaging, even in children's products, can be dangerous. Cereal packaging, for example, does incorporate some fun. But the front-runners among cereals aren't the ones which have the funny cartoon characters on the package. They're usually the ones who stick to straight persuasion and product illustration.

PRINT IS DIFFICULT MEDIA TO MAKE SUCCESS OF HUMOR

Humor is better suited to some media than to others. The same joke that may go over well on radio, for example, might fall flat in print. As a matter of fact, since humor hinges on elements of surprise and is harder to sustain over a period of time, the technique is peculiarly suited to the two air media, and far more difficult to carry off commercially in print.

Another factor contributing to this phenomenon is the fact that most people tend to be rather literal in print. The printed word is taken at face value. Television and radio, on the other hand, have a stronger identification as entertainment media, and therefore are compatible with humor.

A related fact is the sheer time element of exposure to the same joke or humorous item. Long exposure leads to analysis, and it's a well-known fact that analyzing humor is tantamount to killing it.

The corporate image and brand image by-products of using humor must also be carefully watched and controlled. This conclusion relates to the suitability of certain products to a humorous treatment, while others simply cannot be associated with that emotion. Stan Freberg's humor for Chun King may well have put that food product on the map — or, better yet, in the pantry. But then, Chinese food is "fun" food. The same approach might not work for a cake mix, which involves the housewife's ego and her desire to provide well for her family's dinner table.

There are certain types of products that can use humor without fear if they use the technique well. These

include soft drinks, snack foods (like Dilly Beans), candy, kid products, some baby products (which lend themselves to a semi-humorous treatment because of nostalgia).

On the other extreme, certain obvious products and services of a deep personal nature are unlikely to get away with any commercial use of humor. Yet, between these extremes there's the area where some creative adman may some day develop such an appropriate humorous approach that the rule will be discarded. In the meantime, however, it's wise to remember that humor is a dangerous toy to play with and to handle it with care.

IT MUST BE HANDLED WITH SUPERB SKILL OR NOT AT ALL

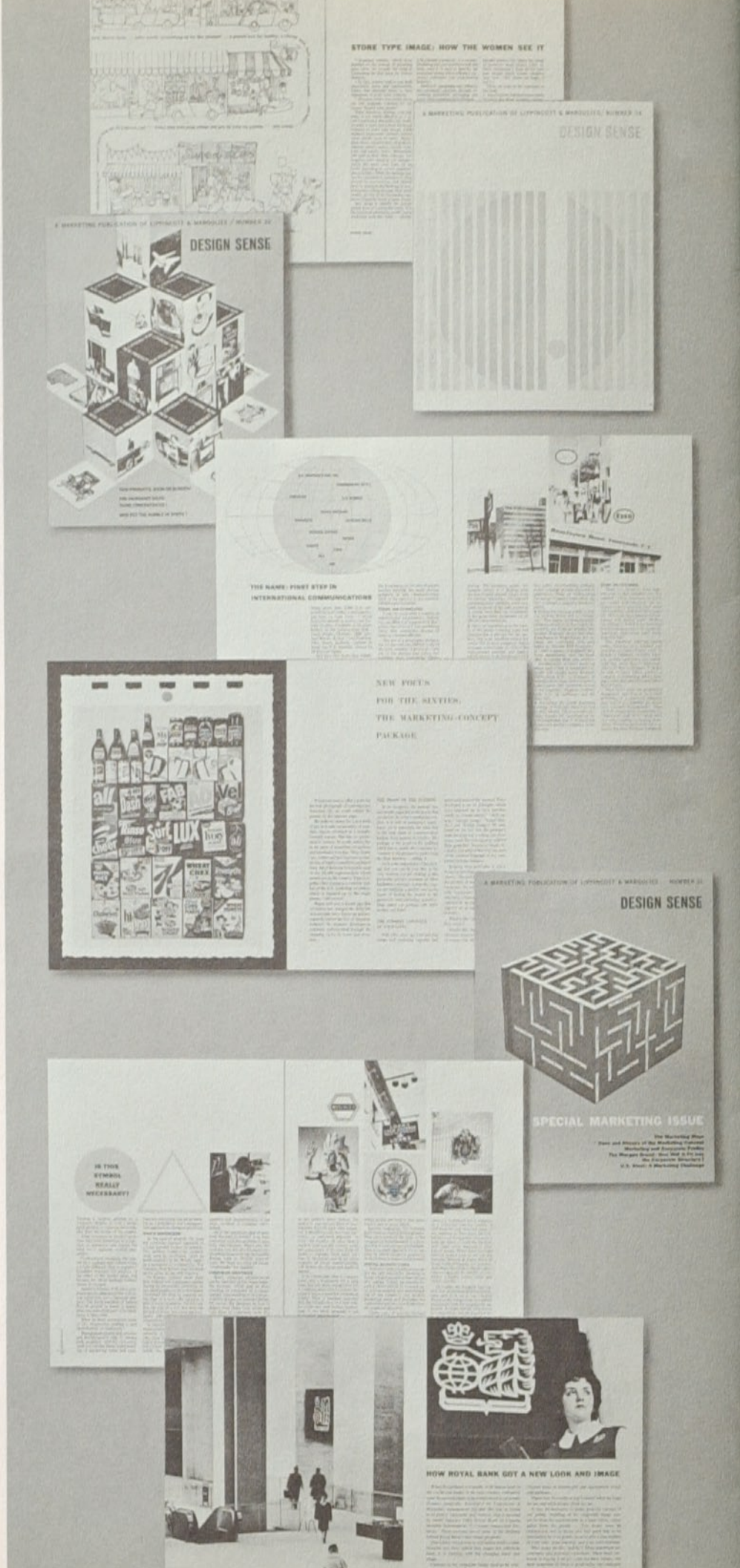
Last, but not least, it is important to remember that humor is a form of aggression. People may laugh at a joke, but resent it deeply because they feel they are being made fun of.

Therefore, it is wise to screen humor to make sure that the target of the joke isn't the consumer. This doesn't mean that there can't be a funny housewife-heroine in a TV commercial. But she should then be a safe stereotype, rather than someone with whom the consumer can identify too readily – unless she is drawn not as foolish but as likable.

It's fairly safe for the manufacturer to poke fun at certain accepted stereotypes such as the mother-in-law, the eccentric uncle, or other stock figures. If he draws the humor upon himself and his product, he may run the risk of undermining the believability of his sales story.

Perhaps the greatest danger of all is the joke that doesn't come off. Excessive empathy for a commercial that fails to be funny is likely to lead to viewer embarrassment and resentment. He identifies with the failure, perhaps recalling a joke he told at one time and that fell flat. The resentment, although buried, does linger and rub off on the product and the corporation making it.

Humor, well-handled, is certainly an effective attention-getting device. But people can tire of it. And, unless it is handled with superb skill, it is the one form of communication that can backfire most easily.


STORE TYPE IMAGE: HOW THE WOMEN SEE IT
DESIGN SENSE
DESIGN SENSE
THE NAME: FIRST STEP IN INTERNATIONAL COMMUNICATIONS
NEW FOCUS FOR THE SIXTIES: THE MARKETING-CONCEPT PACKAGE
DESIGN SENSE
SPECIAL MARKETING ISSUE
HOW ROYAL BANK GOT A NEW LOOK AND IMAGE

Thank You!

Recently, by means of a questionnaire, we asked our readers to tell us what they thought of us.

Being in a business that deals extensively with opinion-taking, we realize that most people are too busy to take time to answer a questionnaire of this type. We also realize that people who do reply are more likely to be those with favorable opinions.

Bearing these reservations in mind, we nevertheless were very gratified with the response, both in numbers and kind words.

We were particularly pleased to learn that most of those responding regard *Design Sense* as informative, factual and progressive. Some feel we are also "promotional". We are, but we hope not too much so.

We were pleased to learn that a good number of our readers feel *Design Sense* is worth keeping for future reference and that copies are often passed on.

While we like kind words as much as the next one, our purpose in conducting this survey was to make *Design Sense* a more useful publication to you, and a more effective means of communication for us.

Needless to say, we are always interested in receiving your comments and suggestions, particularly those that will help us turn out a better editorial product.

We want to thank all of you who took the time to give us your opinions. It is our hope that future issues of *Design Sense* will reflect the useful suggestions that you have passed along to us.

LIPPINCOTT & MARGULIES
INDUSTRIAL DESIGNERS & MARKETING CONSULTANTS

If you have missed any of these issues of Design Sense, copies will be supplied upon request:

DESIGN SENSE #16 Revolution in the Marketplace
How High the Discount? How Much the Off?

DESIGN SENSE #18 Design for World Markets

DESIGN SENSE #21 The Design-Marketing Consultant

DESIGN SENSE #24 The Name's The Thing: Today's Hottest "Image" Problem and How to Solve It

DESIGN SENSE#26 How Major Companies Change Their Names
Centripetal Marketing
Why Ohio Oil Became Marathon

DESIGN SENSE #27 Think Small for Bigger Profits
Interior Design Upgrades Image of Thom McAn Shoes
How ITT's $3 Million Electronic Equipment Goes to Market

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